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BEAUX-ARTS INSTITUTE OF DESIGN

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Contents

OFFICIAL NOTIFICATION OF AWARDS.....	5-9
DEPARTMENT OF ARCHITECTURE.....	Judgment of May 24, 1932
DEPARTMENT OF MURAL PAINTING.....	Judgment of May 24, 1932
DEPARTMENT OF ARCHITECTURE.....	Judgment of May 31, 1932
CRITIQUES.....	1-5
ILLUMINATING ENGINEERING SOCIETY PRIZE, By A. L. Powell and Wm. Adams Delano	
CLASS "A & B" ARCHAEOLOGY V PROJET, By Electus D. Litchfield	
INTERIOR DESIGN V, By Julian Clarence Levi	
CLASS "A" V PROJET, By L. Bancel LaFarge	
ILLUSTRATIONS:	
ILLUMINATING ENGINEERING SOCIETY PRIZE—"A Great Hall for the Electrical Building at the World's Fair".....	10-13
CLASS "A" V PROJET—"A Seaside Recreation Center".....	14-25
INTERIOR DESIGN V—"An Exhibition Room for European Jewelers, Chicago Exposition, 1933".....	25
CLASS "A & B" ARCHAEOLOGY V PROJET—"A Greek Stage".....	26-27
DEPARTMENT OF MURAL PAINTING	
PROGRAM VII—"Decoration for School Entrance Hall".....	27-28

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The following discussions of the judgments are presented as an unofficial opinion by a member of the Jury especially delegated for this purpose. Although the Committee on Education hopes that these informal discussions will prove of value to the students, they cannot be interpreted as the collective opinion of the Jury.

ILLUMINATING ENGINEERING SOCIETY PRIZE COMPETITION

"A GREAT HALL FOR THE ELECTRICAL BUILDING AT THE WORLD'S FAIR"

I have been asked by the Committee to give some comments on the lighting features of this interesting competition. Previous to the judgment, a Committee from the Illuminating Engineering Society made a preliminary inspection and analysis of the drawings to determine if the proposed schemes were practical or possible, whether they were impractical from a physical standpoint, and whether they met the requirements of lighting as set forth in the program. During the judgment a member of this Committee analyzed for the benefit of the architects the proposed lighting scheme and attempted to describe the effects which would probably be obtained with the suggested system.

It was, of course, necessary to give the architectural features of all drawings primary consideration. If the student had a clever idea but executed it in a clumsy, inartistic manner, his solution could not be given an award. Every attempt was made to strike a happy medium. If a scheme was architecturally bad, it was thrown out regardless of the lighting element and, conversely, if the architectural design was excellent but the lighting was inappropriate or inadequate, it had the same treatment. It is quite possible, in fact, true in a number of instances, that some of the most ingenious and original lighting schemes did not reach the prize winning group.

As a whole, the students showed considerable imagination and originality in arranging their lighting schemes, although a number supplied so few details or indicated their lighting arrangement so indefinitely it was practically impossible to tell what they had in mind. It is extremely interesting to note the universal tendency to what might be termed modern lighting. Practically every scheme incorporated the lighting equipment as a component part of the design or structure. There was not a single scheme where an old style fixture or ornamental chandelier type of luminaire was suggested. On just one drawing was shown a

series of semi-indirect units of the "art moderne" type. Apparently in the minds of the coming architects, the use of fixtures for purely decorative value in this type of interior is not considered.

Functionalism of lighting equipment was evident. Nothing was suggested that was not necessary to supply the desired lighting, or else was not in itself a piece of luminous ornament.

Some of the schemes proposed could not produce the results which the designer visualized. Others would not function with the indicated arrangement of elements, but might be made practical through the application of technical knowledge on the part of the engineer that the architect would normally have at his disposal. In every case the competitor was given the benefit of the doubt.

In general, exposed lamps and brilliant light sources were not suggested. As a broad statement, it might be said that every light source was concealed. Only one solution was rejected because the arrangement of lamps would be productive of annoying glare.

Of the drawings awarded prizes, the following comments are offered: E. A. Young, Atelier Adams-Nelson: His drawing showed a dignified and simple hall of the required dimensions. Across the ceiling, with a return on one of the end walls, were rather narrow, continuous, indirect lighting troughs, uniformly spaced. These were treated in such a manner that the whole ceiling became a band of bright and slightly darker stripes. On the opposite end wall was a huge globe in a luminous socket. The side walls were made up of a series of inclined fins in much the same manner as an inverted Venetian blind. Each opening was lighted from the rear. Although there was no special indication that changing color effects were contemplated, it was assumed that these would normally be a part of such a scheme, and many most interesting variations thus produced.

A. E. Alexander, Catholic University of America: His hall was slightly elliptical in shape and had an immense domed ceiling. The entire floor was sunken to provide a rather deep pit, which was surrounded by a walkway and traversed by a cross bridge of generous proportions. The pit was made of diffusing glass, made luminous from beneath and illuminated by projectors concealed beneath the central bridge. At intervals the concave glass bottom was pierced for projectors to direct light to the ceiling. It was felt by many that this design was the most striking of all submitted and, properly worked out, had the most interesting potentialities. Architecturally, however, it was not quite as pleasing as the first prize design.

H. L. Kamphoefner, Ralph Arnold, Patron: His hall was also simple in concept. It was delicately executed in pastel green and lemon. The ceiling consisted of a series of parallel planes of sheet metal based on a conventionalized floral motif, illuminated between the different layers. The side walls were broken by a number of glass pilasters of classical design made luminous by gaseous conductor tubes emitting green light placed within.

H. Tonsager, Armour Institute of Technology: This student had a room produced through the revolution of an ellipse. About ten or twelve feet above the floor was a shelf on which a "colorama" scheme was installed, to produce changing colored shadow effects on the side walls. The dado was perforated by horizontal bands or slots indirectly lighted in color. A mobile color pattern was to be thrown on the ceiling from a centrally located "Clavilux" concealed in an unique pylon. Controlled direct light was supplied through small holes symmetrically placed in the ceiling behind which were lens projector units. This student, as well as several others, showed a real appreciation of many essential fundamentals and realized that spill light would spoil the proposed color effects. He also appreciated that from the color lighting alone it would be difficult to supply an adequate level of utilitarian lighting.

R. O. Deeter, University of Illinois: He produced a bold, somewhat over-ornamented drawing in black and light orange. Many clever lighting features were incorporated and if the execution had been somewhat better and less bizarre this would probably have received a much higher rating. Between black pilasters the walls consisted of huge luminous panels, on which were thrown shadow patterns from projectors at the rear with motor driven discs in the beam. Around the edge of the ceiling was a series of square coffers fitted with diffusing material and lighted from above. The central part of the ceiling was a huge coffer surrounded by a series of parallel, scalloped metal fins, individually illuminated by concealed projectors. Above the central area were a large number of small mirrors or pieces of reflecting metal suspended from wires so that they hung in a horizontal plane and were to be agitated by currents of air from concealed fans. These were also illuminated by miniature projectors. At the end of the room, as an attention-compelling element, was what was termed a "revolving halo." The details of construction of this were not entirely evident, but it might be very effectively made up of a series of luminous tubes arranged as indicated.

Space does not permit an analysis of all the suggested schemes, but a few comments may be in order.

One of the most interesting solutions that appealed to everyone on the Jury was rated H. C. because the required dimensions were not adhered to. In this, a huge luminous globe, suggesting Nature's light source, the sun was to rise from a suitable pit at the end of the hall and come up to full brilliancy. This ball was to sink slowly down and fade out and man-made, or artificial light, was to flow in broad bands of spectral color from concealed sources the length of the hall. The design was such that one had his first view of this as he ascended the monumental flight of steps, and entered between huge luminous columns.

A number of drawings used clever arrangements of large areas of tinted glass, "cello-glass" or other diffusing materials. Unfortunately, some of these designs were not particularly pleasing from the architectural standpoint.

Patterns of gaseous conductor tubes were suggested by some and if these had been planned with

a greater appreciation of scale and design, they would no doubt have been very effective. Projected decorations from lanterns and devices similar to the Zeiss planetarium were rather popular.

On the whole, the competition was most inspiring to the lighting men, and it was particularly pleasing to note how rare were the violations of the fundamental principles of decorative lighting. There was every indication that the competing students had taken to heart the simple fundamentals set forth in conjunction with the project and there were very few examples of the fundamental mistakes so often made by inexperienced designers, such as showing in a sketch beams of light projected into space, striking nothing, and yet clearly visible.

A. L. POWELL, Chairman,
Committee on Light in Architecture & Decoration, Illuminating Engineering Society.

In view of the very admirable and complete report made by Mr. Powell on behalf of the Illuminating Engineering Society in connection with this project, I feel that it is hardly necessary to report on the architectural point of view; but since I have been asked by Mr. Kahn to do so, I am submitting the following remarks:

The competition for a Great Hall for the Electrical Building at the World's Fair, the program for which was written to conform to the Deed of Gift of a prize offered by the Illuminating Engineering Society, was a difficult one to judge. The Jury consisted of Illuminating Engineers, and Architects, and while the Engineers naturally turned to a solution of the problem in which spectacular lighting effects predominated, the Architects favored the solutions in which the architecture was treated with more importance. Both were right from their point of view. Fortunately for the Jury, a number of projects stood out which embodied both qualities. As a whole, the students did not thoroughly understand the technique; they failed to grasp what could and what could not be accomplished with light. This is not to be wondered at; rather it brings forward again the great value of this prize, for more and more what the Illuminating Engineer can contribute to the effect of a building is being demonstrated and the Architects should be eager to learn. The prize, is, therefore, a most valuable one for it stimulates thought and study of a very complicated technique.

After several hours of discussion, Engineers and Architects alike agreed upon six projects which, both from an illuminating standpoint and an architectural one, came nearest to solving the problem. One design, presented by T. J. Mulig of Atelier Adams-Nelson, in which the whole quality of the design depended for its effect upon lengthening the hall beyond the limit set in the program by about fifty per cent, was after much discussion placed "hors concours." It was a very simple yet spectacular solution and the Jury placed it "hors concours" with regrets. Of the remaining five, two stood out as most worthy of first prizes: Mr. Young's of the Atelier Adams-Nelson and Mr. Alexander's of the Catholic University of America. The first named presented a project which fulfilled the requirements of the program admirably—it was simple in its conception and, the Jury felt, very effective. The eye was caught on entering by the great sphere of light and color at the opposite end and the side walls and ceiling glowed with light. All the methods employed for lighting satisfied the Illuminating Engineers, and from an architectural standpoint it seemed the best. It was, therefore, awarded first prize, and the second prize fell automatically to Mr. Alexander. A number of the Jury felt that the spectacular effect of light in this project outweighed its architectural defects and they would like to have seen it placed first, but the majority felt otherwise.

The third prize fell to Mr. Kamphoefner, of Sioux City, for a very serious and effective solution, and prizes of \$50.00 each to Mr. Deeter and Mr. Tonsager, of the University of Illinois and Armour Institute of Technology, respectively. The rendering of Mr. Tonsager's left something to be desired and the Jury felt that the form of the oval was unfortunate; they liked the elliptical shape but not as drawn by the competitor. Mr. Deeter's solution, the Jury thought hard in its rendering and did not do justice to the admirable ideas it contained.

On the whole, the exhibition was a most interesting one and the offer of this prize by the Illuminating Engineers should go far toward stimulating interest in the effect of light in both public and private buildings.

WM. ADAMS DELANO, New York, N. Y.

CLASS "A & B" ARCHAEOLOGY V PROJCT

"A GREEK STAGE"

Familiarity with the classics is an essential foundation for a successful practice of architecture. The purpose of the problem in Archaeology is education, (certainly not primarily draftsmanship,)—to direct the student's attention to characteristic examples of one of the great architectural periods of the past, to test his capabilities in composition in the spirit of the particular period, and by placing on paper details of his building in the appropriate classic idiom to engrave them firmly upon his memory.

For this reason two very beautiful pieces of draftsmanship, in which the authors presented drawings of a Greek plaque, showing incidentally a Greek stage, conforming only vaguely with the type described in the program, with a border of decorative ornament, Greek, but not essentially architectural, did not receive a medal.

Of the three second medals, that presented by Mr. D. W. Thompson, of Oklahoma A. and M. College, beautifully met the requirements and intent of the problem. His Greek theatre was typical of that described, and it was accompanied with characteristic architectural detail. Incidentally, the coloring of the details of his design evoked the admiration of the entire Jury.

The Jury felt that the scenic effects on the screen wall of the theatre, shown by F. V. Baxter, of the University of Southern California, were far from Greek in feeling, but the general development of the scheme in close conformance with the program, and the fine quality of the detail entitled it to premiation.

The projet of L. W. Smith, of Princeton University, was a simple and scholarly solution of the problem as presented by the program.

ELECTUS D. LITCHFIELD, New York, N. Y.

INTERIOR DESIGN V

"AN EXHIBITION ROOM FOR EUROPEAN JEWELERS, CHICAGO EXPOSITION, 1933"

In studying the drawings submitted in this competition, the Jury was of the opinion that the competitors failed to avail themselves of the decorative effects possible within the terms of the program, which was regrettable.

In the first place, they did not realize the background against which jewels might be shown to real advantage. The lighting was not given careful consideration, and this, also was of real importance.

There likewise seemed to be an insistence on a very exaggerated form of modern design which the Jury did not approve. It seems clear that in the search for something fresh, good proportion and simple design are often being sacrificed.

There was some doubt in the minds of the Jury whether or not the students understood the program to mean that the jewelry would be taken from the cases, shown to the people at the Exposition, and perhaps sold, though no direct mention of this was made in the program.

The circulation in such a hall and the dramatic possibilities of great crowds to see a very small collection of fine things did not seem to have drawn the reaction from the students which the program warranted.

JULIAN CLARENCE LEVI, New York, N. Y.

CLASS "A" V PROJET

"A SEASIDE RECREATION CENTER"

The Jury, after having held many projets for consideration for medals, found that the most promising schemes agreed in general on the following points:

1. That a formal and symmetrical "parti" was almost impossible to work out because it lost the proper informal character which this problem seemed to demand.
2. That general controls at the landings were not necessary.
3. That the bathhouse entrances should be easily accessible from the boat and plane landings.
4. That the bathhouse outlets should feed directly onto the beach and be correlated with the pool.
5. That grouping together of bathhouses, restaurant and dancing pavilion was preferable, although not binding.

Consequently, it was most gratifying to find a wide and imaginative variation of solutions, so much so that the members of the Jury were embarrassed by the large numbers of drawings deserving medals.

The solution of Mr. Harrison, of Yale University, seemed to be an ideal answer to the problem. From the ferry, yacht and plane landings, the public gravitates with the most natural ease, through control gates, to a plaza, where unmistakably the entrances to the bathing groups confront it. The circulation through the bathing pavilions to a large terrace, with the pool in the center, from which the whole beach is surveyed, is masterly in its simplicity. The crowds can readily be enticed to the game terraces or, after a swim, to the restaurant and dancing pavilion before leaving at night. The only criticism of this problem ventured was the limited size of the beach.

In contrast to this Mr. Mankki, of Princeton University, chose an island consisting mostly of sand, and his solution of running his bank of bathing houses along the entire back of his beach with sand on three sides, a pool in the middle and a promenade atop the lockers is very clever. The position of the dancing pavilion away from the cool of the water leaves a little to be desired.

A third solution, that of Mr. Horowitz, of University of Illinois, presented a more modern feeling. Directly opposite the ferry slips are the locker entrances, through which the crowds, after undressing, reach the beach. Criticism of placing the promenade over the lockers, making them unutterably dark and close, was not confined to this problem alone. However, the simplicity of grouping the main elements won it its merited award.

In one of the few successful handlings of a formal plan, Mr. Heyl, of Harvard University, deserves praise, although his bathing houses appear inadequate in size. He, for one, presents a very satisfying promenade along the greater part of his shore front.

Messrs. Conaway, of Yale University; Trudeau, of Princeton University; Biondi, of University of Illinois, and Kertzman, of the T-Square Club of Philadelphia, achieved the best solutions of a very prevalent "parti." Some members of the Jury considered Mr. Conaway's bathing group as the only really professional solution encountered. Among the imaginative handlings of the problem, Mr. Sherman, of

University of Pennsylvania, evolved a very free unsymmetrical presentation, which conforms to his land formation, catches the sun and protects the bathers from prevailing winds; whereas Mr. Duckett, of Catholic University of America, with a stark and bold conception, achieves a solution devoid of the detail, and perhaps scale, of other projects.

The Jury enjoyed immensely the exceptionally good drawings as have been mentioned, and many more, because it felt that the students were actually living and disporting themselves in the problem as they were anticipating doing on actual beaches during the oncoming summer.

L. BANCEL LAFARGE, New York, N. Y.

OFFICIAL NOTIFICATION OF AWARDS

Judgment of May 24, 1932

DEPARTMENT OF ARCHITECTURE

ILLUMINATING ENGINEERING SOCIETY PRIZE

This competition is open only to students of Class "A" registration as of April 2, 1932. The procedure of the competition will be similar to that for a Class "A" Project. Competitors will execute a preliminary sketch on tracing paper and will render their final drawings on drawing paper not to exceed 40 by 62 inches.

The following prizes will be awarded: First Prize \$750.00; Second Prize \$250.00; Third Prize \$150.00; seven prizes of \$50.00 each. In addition supplementary values will be awarded and credited toward the completion of Class "A" requirements.

This prize will be awarded yearly to and including the school year 1940-1941.

PROGRAM

"A GREAT HALL FOR THE ELECTRICAL BUILDING AT THE WORLD'S FAIR"

At the World's Fair a large exhibition building is to be erected for the display of electrical equipment. The main entrance to this building is through a Great Hall 40 feet by 80 feet by 32 feet in height, with doors on the long sides connecting the main exhibition space. Since the building is a temporary structure, the walls of the hall will be of materials normally used for such purposes.

The problem is the arrangement of decorative effects of illumination. It is, therefore, important that the design of this hall be impressive in the display of illumination not merely as a necessity but particularly as a possibility for effects, and must be so arranged that the entire decoration forms a complete composition. Murals, projecting light patterns on the wall or ceiling, arrangement of lamps, reflected light, etc., are a few of the possibilities. It is also essential that the lighting be so arranged to provide adequate illumination for safety and for the reading of placards and programs, etc.

General Hints in Regard of Lighting

Light is a cause and illumination the effect or result. To measure the illumination on a newspaper, desk, or other working area, there is a unit called "the foot-

candle." A foot-candle represents an amount of illumination equal to that produced at a point on a plane one foot distant from a source of one candle, and perpendicular to the light rays at that point. A working idea of a foot-candle of illumination may be obtained by holding a newspaper approximately five feet from a 25 watt Mazda lamp with no other light in the room.

Bright or brilliant light sources viewed against a dark background are generally productive of glare.

More brilliant light sources can be used overhead out of the ordinary angle of view than in the region of eye level.

Polished surfaces, such as metals, marble, or glass, will show reflections of the light sources.

From polished surfaces, such as mirrors, chromium, etc., light is reflected at an angle equal to the angle at which it is received. From dull, rough, or matt surfaces, such as white plaster, the maximum light is reflected normal (at right angles) to the surface regardless of the angle at which it hits.

The amount of light reflected from a surface will depend on its color. White may reflect more than 80%; buff approximately 65%; light green 40%; deep red 20%; black 5% or less.

Dark surfaces will not appear luminous through mere application of more light.

Colored light effects are easily washed out by white (clear or unmodified) light, and must be brilliant to be seen.

Light travels in straight lines and will not go around corners.

Light must strike some object before it can be seen. In other words, a beam of light passing through air (no excessive smoke, mist or dust) is invisible.

Objects in the path of light will cast shadows. The density of the shadow will depend on the size of the light source. Light from a concentrated source will cast sharply defined shadows; from an enlarged or extended source, soft feathery shadows.

Light is always accompanied by heat and under certain conditions this feature must be given consideration.

All light sources, such as lamp bulbs or tubes, have certain physical dimensions. They occupy space, and this must be given consideration in design.

The common light sources are as follows: *Mazda or Tungsten Filament Lamps* (available in many shapes and sizes from 6 watt (4 candlepower) to 10,000 watts (30,000 candlepower); *Carbon Arcs*, principally ap-

plied to post lamps and searchlights; *Gaseous Conductors (Tube Lighting)*—available in various colors depending on the gas used. These illuminants have certain practical limitations.

JURY OF AWARD: W. Pope Barney, Henry Ives Cobb, Harvey Wiley Corbett, William Adams Delano, Frederick G. Frost, Edmund B. Gilchrist, John Theodore Haneman, Lansing C. Holden, Ely Jacques Kahn, Charles Z. Klauder, William F. Lamb, Julian Clarence Levi, Electus D. Litchfield, Samuel R. Moore, Worthen Paxton, R. Doulton Stott, Ralph T. Walker, D. W. Atwater, J. W. Barker, Julius Daniels, Arthur Hendrickson, Samuel G. Hibben, James Krieger, Clarence L. Law, William F. Little, Stanley R. McCandless, C. D. McCarthy, A. L. Powell.

NUMBER OF DRAWINGS SUBMITTED: 40.

PRIZES AWARDED:

FIRST PRIZE: E. A. Young, Atelier Adams-Nelson.
SECOND PRIZE: A. E. Alexander, Catholic University of America.

THIRD PRIZE: H. L. Kamphoefner, Sioux City, Iowa.
AWARD: R. O. Deeter, University of Illinois.
AWARD: H. Tonsager, Armour Institute of Technology.

OTHER AWARDS:

ATELIER ADAMS-NELSON:

FIRST MEDAL: E. A. Young.
HALF MENTION: G. D. Recher, C. J. Smith.
HORS CONCOURS: T. J. Mulig.

ARMOUR INSTITUTE OF TECHNOLOGY:

SECOND MEDAL: H. Tonsager.
MENTION: M. Poe.
HALF MENTION: J. Palma.
NO AWARD: 1.

CARNEGIE INSTITUTE OF TECHNOLOGY:

NO AWARD: 1.

CATHOLIC UNIVERSITY OF AMERICA:

FIRST MEDAL: A. E. Alexander.
NO AWARD: 1.

COLUMBIA UNIVERSITY:

NO AWARD: 1.

COLUMBIA UNIVERSITY EXTENSION ATELIER:

HALF MENTION: M. L. Scheingarten.

HARVARD UNIVERSITY:

HORS CONCOURS: E. J. Peterson.

ATELIER HIRONS-PRENTICE:

HALF MENTION: A. H. Schwencke.
HORS CONCOURS: J. J. Kovacevics.

IOWA STATE COLLEGE:

HALF MENTION: G. I. Griffith.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

HALF MENTION: R. E. Bechtol, G. S. Vojnovich.

NEW YORK UNIVERSITY:

MENTION: F. A. Vogel.
NO AWARD: 3.

HORS CONCOURS: A. Waldorf.

UNIVERSITY OF ILLINOIS:

SECOND MEDAL: R. O. Deeter.
MENTION: E. I. Love.

HALF MENTION: T. Christenson, R. V. Goldsborough.

NO AWARD: 3.

HORS CONCOURS: W. F. McVaugh.

UNIVERSITY OF PENNSYLVANIA:

HALF MENTION: H. P. Fetzer, T. C. Van Antwerp.
NO AWARD: 1.

UNIVERSITY OF VIRGINIA:

NO AWARD: 1.

YALE UNIVERSITY:

NO AWARD: 2.

HORS CONCOURS: D. McLaughlin.

UNAFFILIATED:

SIoux CITY, IOWA:

SECOND MEDAL: H. L. Kamphoefner.

CLASS "A & B" ARCHAEOLOGY V PROJET

"A GREEK STAGE"

The earliest theatres were against hillsides, with a tent (skene) for the actors to dress in; but by the fifth century B.C. the theatre had reached a high development, and a magnificent example has survived at Epidaurus, which had a seating capacity of twenty-four thousand.

It was in these early theatres that the great Greek dramas were first produced. Many of the stages (logeion) were unfortunately rebuilt in later times, and the exact arrangement of the fifth century stage is controversial, but most authorities agree upon the elements listed below:

The scene or architectural screen wall is about twice as long as the diameter of the circular orchestra in front of the logeion, and serves as a background for the actors. The parascenium was the enclosure behind and on each side of the stage appropriated to the use of the actors, and from which access to the logeion was had by means of three doors. These three doors were in the scene wall and an additional door was sometimes found in each parascenium projection. This architectural background is separated from the spectator's seats by an open passageway (parados) on each side, which connected with the orchestra.

In front of the scene wall, and between the projecting parascenia, is the shallow stage, (logeion).

The scene wall is to be enriched by engaged columns, niches and vases. Scenic effects were obtained by changeable wooden panels painted with scenery and hung on the scene wall. The structure is to be one storey high, with a flat roof (theologeion) used as a higher stage level for the appearance of the Gods, but the portion behind the parascenia need not be shown.

The total length of the parascenia shall not exceed 160 feet, and the parascenia shall not project more than 20 feet from the scene wall. The depth of the logeion shall not exceed eight feet. The height is left to the competitor.

Material will be found in the "Encyclopedia Britannica"; "The Development of the Theatre" by Allardyce Nicoll; "The Architecture of Ancient Greece" by Anderson, Spiers and Dinsmoor; "Epidaure" by Defrasse and Lechat; and "The Antiquities of Athens" by Stuart and Revett.

JURY OF AWARD: W. Pope Barney, Frederick G.

Frost, Edmund B. Gilchrist, Electus D. Litchfield,
Samuel R. Moore, R. Doulton Stott.

NUMBER OF DRAWINGS SUBMITTED: 16.

AWARDS:

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: M. Sheehan.

COLUMBIA UNIVERSITY:

FIRST MENTION: D. Chadwick.

NEW YORK UNIVERSITY:

MENTION: C. H. Abbe, A. Waldorf.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE: :

SECOND MEDAL: D. W. Thompson.

PRINCETON UNIVERSITY:

SECOND MEDAL: L. W. Smith.

MENTION: W. F. R. Ballard, F. G. Frost, Jr.

ATELIER RECTAGON OF BUFFALO:

MENTION: A. Betz, R. A. Polland.

UNIVERSITY OF ILLINOIS:

FIRST MENTION: H. S. Pebbles.

MENTION: C. W. Thomason.

NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:

MENTION: R. B. Fernbach.

NO AWARD: 1.

UNIVERSITY OF SOUTHERN CALIFORNIA:

SECOND MEDAL: F. V. Baxter.

INTERIOR DESIGN V

"EXHIBITION ROOM FOR EUROPEAN JEWELERS,
CHICAGO EXPOSITION, 1933"

This room will be used by eight European jewelers to display their merchandise in the Pavilion of Decorative Arts. Comparatively small and extremely valuable objects only are to be shown. The space available is 40 feet long by 20 feet wide and 20 feet high. One long side should have a northern exposure and receive light through one or more windows. This daylight, however, will not be sufficient and the room will have in addition indirect artificial lighting from the ceiling, which must not cast any shadows. Each showcase will be strongly illuminated and on each table there will be a lamp. The room will be entered from the ends through wide door openings.

Each exhibitor will have a showcase containing glass shelves; and also a small table near the showcase with two or three chairs. The frames of the cases should be as light as possible and the lowest shelf should not be less than two feet six inches from the floor.

The walls of the room will be painted and should not be decorated in such a conspicuous way as to distract the attention of the visitors from the exhibits.

The floor must be made of durable material and attractive in design.

JURY OF AWARD: Henry Ives Cobb, M. Delavigne, Jacques deSieyes, John Theodore Haneman, Ely Jacques Kahn, Charles Z. Klauder, Julian Clarence Levi, Elsie Cobb Wilson.

NUMBER OF DRAWINGS SUBMITTED: 46.

AWARDS:

AGRIC. & MECHANICAL COLLEGE OF TEXAS:

NO AWARD: 1.

BEACON HILL SCHOOL OF DESIGN:

NO AWARD: 3.

CATHOLIC UNIVERSITY OF AMERICA:

NO AWARD: 2.

CHARCOAL CLUB ATELIER:

NO AWARD: 1.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

NO AWARD: 1.

COLUMBIA UNIVERSITY:

HALF MENTION: L. L. George, E. A. Neale.

NO AWARD: 3.

ATELIER HIRONS-PRENTICE:

FIRST MENTION: N. J. Sapienza.

HALF MENTION: W. J. Jensen.

NEW YORK SCHOOL OF INTERIOR DECORATION:

MENTION: S. J. Swift.

HALF MENTION: E. G. Krumpe.

NO AWARD: 7.

NEW YORK UNIVERSITY:

HALF MENTION: G. A. Inglis.

NO AWARD: 7.

PRINCETON UNIVERSITY:

MENTION: O. Mankki.

HALF MENTION: J. E. Trudeau.

SCHOOL OF FINE ARTS, BOSTON:

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

HALF MENTION: M. Gabby, R. J. Schwab.

NO AWARD: 6.

UNIVERSITY OF MISSOURI:

NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:

NO AWARD: 1.

UNIVERSITY OF VIRGINIA:

NO AWARD: 1.

Judgment of May 24, 1932

DEPARTMENT OF MURAL PAINTING

PROGRAM VII

"DECORATION FOR SCHOOL ENTRANCE HALL"

The entrance hall of a grade school is to be decorated in harmony with the character of the building which is constructed of steel, glass and concrete, in the international style. The hall is 10 feet by 16 feet by 9 feet in height. As shown on the accompanying print, one side forms the wall of the Teachers' Room, the other side forms the wall of the office to which there is a door. The hall opens on a corridor running the full length of the building, 120 feet, and is 4 feet 6 inches in width.

The entrance doors have two circular windows which admit the only daylight to the hall. There is a center ceiling light in the hall and similar ceiling

lights at regular intervals are in the corridor. Along both sides of the corridor are windows arranged in groups of four, each window is one foot six inches by four feet in width, they are practically flush with the wall and their lower edge is on a line with the top of the classroom doors in the corridor. The windows are located one foot either side of the classroom doors.

All doors are of metal, flush with the wall and finished in duco in a brilliant dark blue. The floors are painted a medium gray.

Next to the wall of the Teachers' Room a bench is to be placed, which should be incorporated in the scheme of the decoration. Shelves may also be introduced on either or both walls, if desired.

The problem is the decoration of the walls and ceiling of the hall and a color scheme for the corridor connecting with it. In the presentation the kind of material to be used for the decoration (painting; tile, mosaic, metal, etc.) must be indicated and must be adapted to the scale of the hall.

JURY OF AWARD: Chester H. Aldrich, Tom Loftin Johnson, J. Mortimer Lichtenauer, Hildreth Meiere, Edwin C. Taylor, Gredt Wagner.

NUMBER OF DRAWINGS SUBMITTED: 37.

AWARDS:

BEAUX-ARTS ATELIER:

FIRST MENTION: A. O. Todd.

MENTION: M. Kroll, N. B. Wheeler.

NO AWARD: 8.

NATIONAL ACADEMY OF DESIGN:

NO AWARD: 1.

NEW YORK UNIVERSITY:

SECOND MEDAL: D. C. Louis.

MENTION: H. P. Zimmerman.

NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:

MENTION: A. S. Barker.

YALE UNIVERSITY:

SECOND MEDAL: E. E. Sponsler, B. Yurchenco.

FIRST MENTION: W. F. Doolittle, Jr., A. Pope, Jr.

MENTION: W. H. Clifford, Jr., R. Galvin, D. J.

Kirby, R. E. Larter, W. H. Pierson, Jr., C. E. Pulcifer.

NO AWARD: 11.

Judgment of May 31, 1932

DEPARTMENT OF ARCHITECTURE

CLASS "A" V PROJET

"A SEASIDE RECREATION CENTRE"

The State Park Commission of one of our states bordering an ocean proposes to construct a public bathing and recreation centre for use in the hot months. It has acquired an island approximately 1,500 feet wide and 2,500 feet parallel with the ocean on the south and a salt water bay to the north. The geographical formation of the island is either sand dunes or rocks. In either case a wide, gently sloping sand beach separates the ocean from the bathing establishment.

Requirements:

B. Bathhouses for approximately 2,000 males and 2,000 females, some to be individual dressing rooms each 3 by 4 feet, and some to be locker rooms in units of about 50 lockers each. Toilets and service to be conveniently spaced. Bathhouses may be on two floors if desired.

Control or controls from bay and ocean side where bathing suits are hired and dressing rooms rented.

P. Large salt water swimming pool, with diving boards for those who prefer still water to ocean bathing.

W. Water Tower, which should be designed as a suitable landmark, to contain besides the water tank, a restaurant, sun rooms and observation rooms.

S. Space for sports and amusements.

1. Dancing Pavilion.

2. The following are to be represented by this numeral:

Shuffle board, archery, pitch-and-putt golf, miniature golf, horseshoe pitching, handball, etc.

3. Row boat concession.

4. The following are to be represented by this numeral:

Children's play areas, a small wading pool, pony track for children, kindergarten, etc.

D. Docks for ferry boats and private yachts and sea planes. Marine gas station, administration office.

As large crowds of people must be handled at one time, the circulation throughout is to be as simple and direct as possible and should be studied with great care, and must be clearly indicated and easily read.

JURY OF AWARD: C. W. Beeston, Theodore E. Blake, Archibald M. Brown, Charles Kenneth Clinton, George W. Conable, Harvey Wiley Corbett, Edwin H. Denby, Leon N. Gillette, L. Bancel La Farge, Otto F. Langmann, John C. B. Moore, Samuel R. Moore, R. I. Powell, Peter Schladermundt, Clarence S. Stein, R. Doulton Stott, C. C. Zantzinger.

NUMBER OF DRAWINGS SUBMITTED: 235.

AWARDS:

AGRIC. & MECHANICAL COLLEGE OF TEXAS:

NO AWARD: 1.

ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: A. A. Weisberg.

HALF MENTION: J. H. Aaron, G. W. McKenna, M. C. Price.

NO AWARD: 1.

HORS CONCOURS: J. A. Navratil.

CARNEGIE INSTITUTE OF TECHNOLOGY:

SECOND MEDAL: J. Zeedick.

MENTION: M. Holdstein, R. M. Law, E. Levinson, J. K. Myers, L. M. Worley.

HALF MENTION: V. Battista, H. W. Booker, P. B. Bown, M. H. Caine, J. A. Desmone, W. J. Geilfuss, R. W. Ingham, N. S. Kohn, W. N. Manning, R. C. Merten, H. S. Miller, J. A. Mitchell, J. C. F. Motz, C. J. Pepine, D. K. Ritchey, E. K. Schade, M. Shapiro, S. J. Tauriello.

NO AWARD: 6.

CATHOLIC UNIVERSITY OF AMERICA:

SECOND MEDAL: R. E. Collins, V. F. Duckett.

MENTION: A. E. Alexander, J. E. MacDonald, S. T. Stathes.

NO AWARD: 4.

CHARCOAL CLUB ATELIER:

NO AWARD: 1.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

MENTION: A. H. Berr, Jr.

HALF MENTION: A. S. Ciresi, P. Cherniss, A. B. Dall, E. Honicky, A. Simon, O. A. Spieth, W. G. Teare.

NO AWARD: 6.

HORS CONCOURS: J. S. Ott.

COLUMBIA UNIVERSITY:

SECOND MEDAL: J. I. Raymond.

MENTION: F. Delpont, O. I. Lay, J. R. VonSternberg, T. Smith-Miller.

HALF MENTION: D. Chadwick, T. N. Ng, E. B. Watson, E. J. Whiting.

NO AWARD: 1.

COLUMBIA UNIVERSITY EXTENSION ATELIER:

HALF MENTION: J. B. Klein, A. E. Leaper, L. E. Parrish, I. Semel.

NO AWARD: 1.

HORS CONCOURS: W. L. Cook.

ATELIER DENVER:

NO AWARD: 1.

GEORGIA SCHOOL OF TECHNOLOGY:

MENTION: B. W. Martin.

HALF MENTION: H. Brown, W. F. Kiley, H. W. Phillips.

NO AWARD: 1.

HARVARD UNIVERSITY:

FIRST MEDAL: J. K. Heyl.

MENTION: P. Bradley, F. N. Clark, E. R. Cone, N. N. Culin, T. J. Prichard.

HALF MENTION: P. Belknap, C. R. Hamlen, W. K. Shilling, Jr., H. Ekman.

HORS CONCOURS: L. Gillis.

ATELIER HIRONS-PRENTICE:

HALF MENTION: F. Geibelt.

NO AWARD: 2.

IOWA STATE COLLEGE:

MENTION: G. I. Griffith.

HALF MENTION: G. Crippen, P. M. Heffernan.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

SECOND MEDAL: N. Juran.

MENTION: T. A. Chadwick, N. A. Connor, J. E. Dudley, A. Riskin.

HALF MENTION: T. H. Hansen, W. V. Kaeser.

HORS CONCOURS: G. H. Carter, W. H. Knowles, J. A. Russell, G. H. Sherwood, R. K. Thompson, H. A. Lawrence.

NEWARK ATELIER:

HALF MENTION: J. W. McLeod.

NEW YORK ARCHITECTURAL CLUB:

HALF MENTION: J. W. Knobel.

NEW YORK UNIVERSITY:

SECOND MEDAL: A. Waldorf.

MENTION: C. H. Abbe, C. L. Macchi, J. F. Meyer, G. Salerni, A. Zamshnick.

NO AWARD: 3.

HORS CONCOURS: S. Pilafian.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

MENTION: K. J. Heidrich, F. H. Hyatt.

HALF MENTION: G. Bilyeu.

NO AWARD: 2.

PASADENA ARCHITECTURAL CLUB:

HORS CONCOURS: R. Connor.

PRINCETON UNIVERSITY:

FIRST MEDAL: O. Mankki.

SECOND MEDAL: L. W. Smith, J. E. Trudeau.

MENTION: C. E. Lane.

SAN FRANCISCO ARCHITECTURAL CLUB:

NO AWARD: 2.

ATELIER SKIDMORE-OWINGS:

NO AWARD: 1.

"T" SQUARE CLUB OF PHILADELPHIA:

SECOND MEDAL: N. Kertzman.

UNIVERSITY OF ILLINOIS:

FIRST MEDAL: W. M. Horowitz.

SECOND MEDAL: R. J. Biondi, W. Connell, M. Greenberg, J. A. Wares.

MENTION: J. J. Fitzpatrick, R. E. Hult, F. T. Hyland, J. L. Jones, C. G. Rummel, F. W. Salogga, E. J. Strougal, W. A. Walther.

HALF MENTION: L. W. Crawford, V. S. Etler, J. E. Ferry, A. A. Gould, T. J. Glaza, P. J. Papadopoulos, B. E. Rine, A. Wupper.

HORS CONCOURS: F. D. Kay, H. M. Parkhurst, F. C. Stover, S. E. Whalley.

UNIVERSITY OF PENNSYLVANIA:

SECOND MEDAL: M. Sherman.

MENTION: L. Brown, H. L. Keck, A. W. Mickel, W. D. Miller, P. D. Morrill, A. B. Pierce, P. E. Ragan, R. F. Smith, G. G. Stafford, J. M. Blew.

HALF MENTION: J. L. Bates, R. M. Chapin, A. Colish, B. M. Cowperthwait, D. M. Lehr, C. R. Long, N. T. Montgomery, J. C. Moore, L. O. Paul, B. Price, H. E. Steinberg, R. B. Wyatt, A. Dickinson.

NO AWARD: 5.

HORS CONCOURS: M. D. Brod, P. D. Burroughs, B. J. Grad, A. S. Joseph.

UNIVERSITY OF SOUTHERN CALIFORNIA:

MENTION: R. N. Merrill, Jr.

HALF MENTION: E. C. Davis, W. E. Spear.

NO AWARD: 15.

YALE UNIVERSITY:

FIRST MEDAL: B. J. Harrison, Jr.

SECOND MEDAL: W. P. Conaway.

MENTION: P. G. Bartlett, Jr., S. Edelbaum, S. G. Freake, R. R. Kilburn, J. L. King, F. S. Massari.

HALF MENTION: C. H. Oliver, B. S. Tilney, H. P. White.

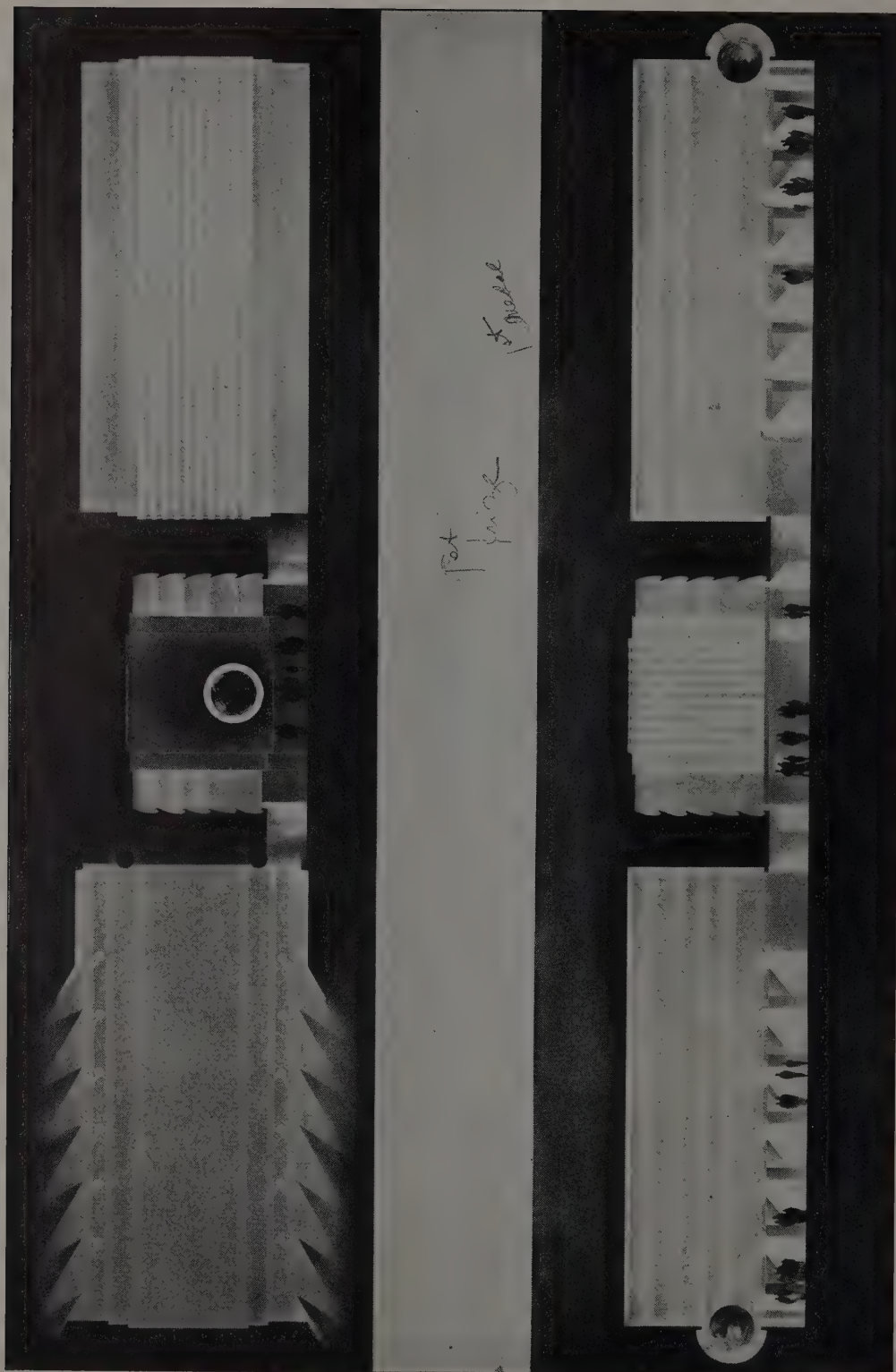
UNAFFILIATED:

NEW YORK, N. Y.:

MENTION: G. E. LaFaye, H. N. Romney.

HALF MENTION: G. J. Muller, S. Steiner, M. D. Sornik.

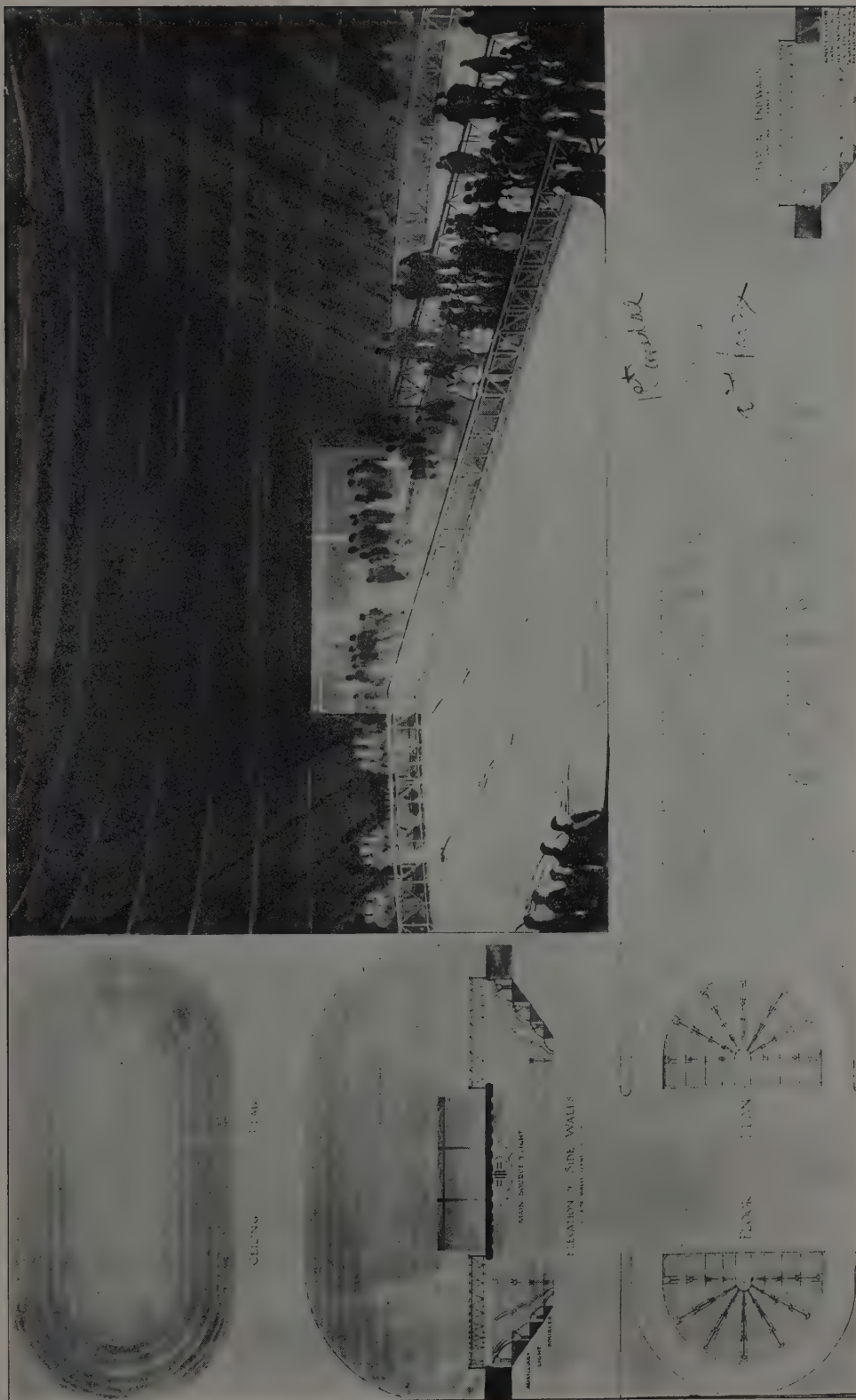
NO AWARD: 3.



FIRST PRIZE

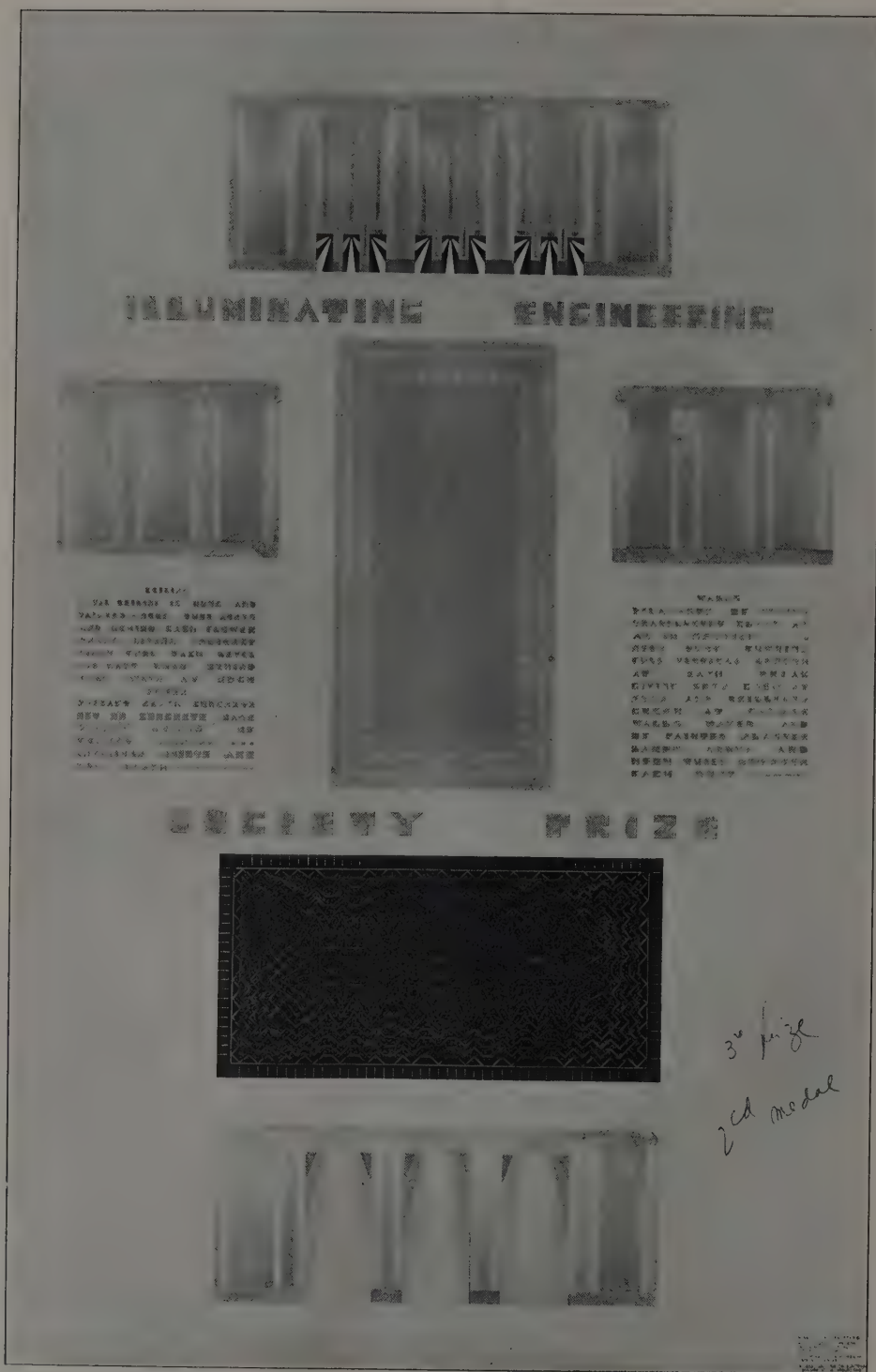
First Medal—E. A. Young, Atelier Adams-Nelson

ILLUMINATING ENGINEERING SOCIETY PRIZE—"A GREAT HALL FOR THE ELECTRICAL BUILDING AT THE WORLD'S FAIR"



SECOND PRIZE

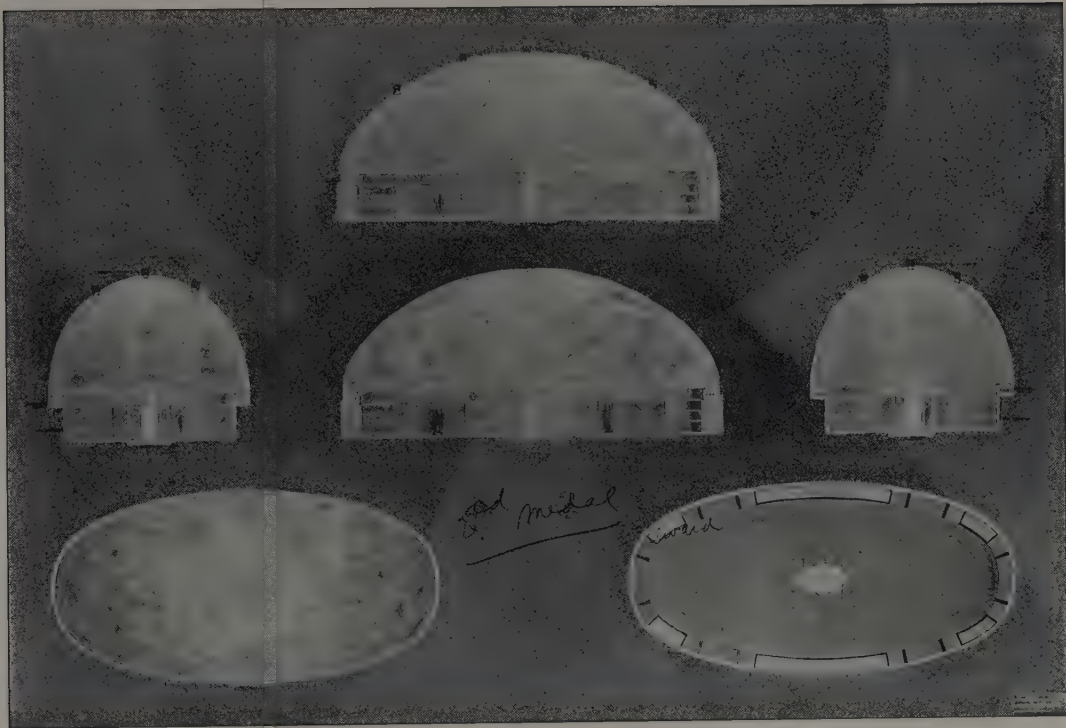
First Medal—A. E. Alexander, Catholic University of America



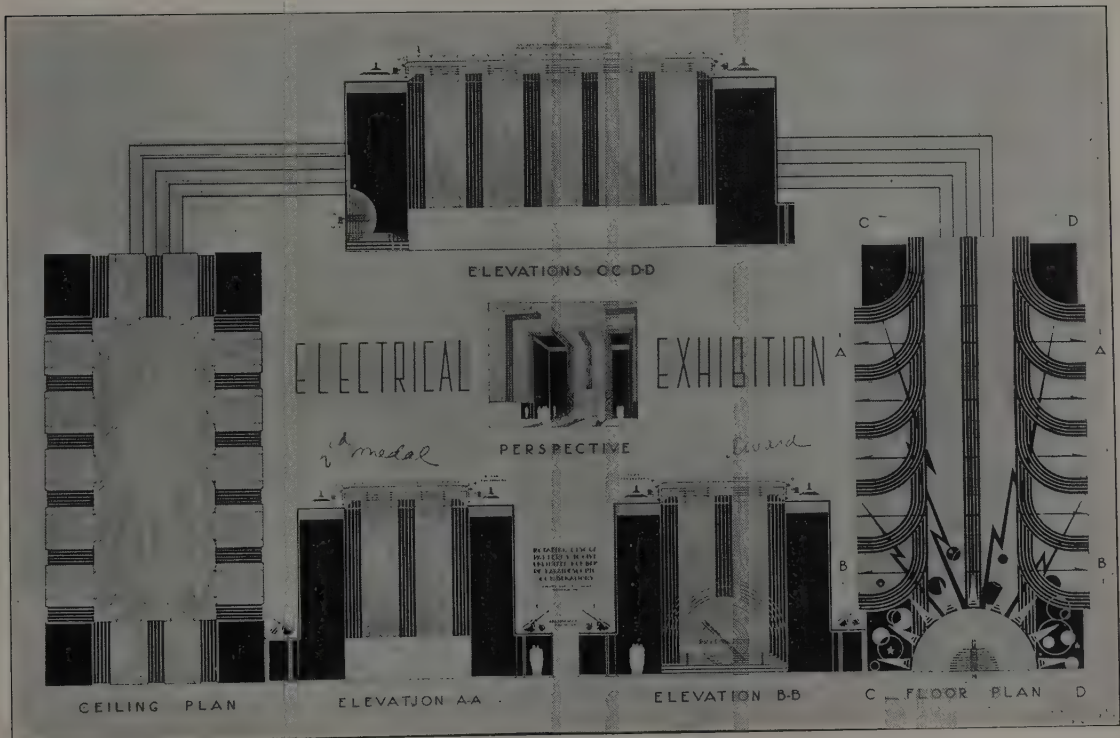
THIRD PRIZE

Second Medal—H. L. Kamphoefner, Sioux City, Iowa

ILLUMINATING ENGINEERING SOCIETY PRIZE—"A GREAT HALL FOR THE ELECTRICAL BUILDING AT THE WORLD'S FAIR"



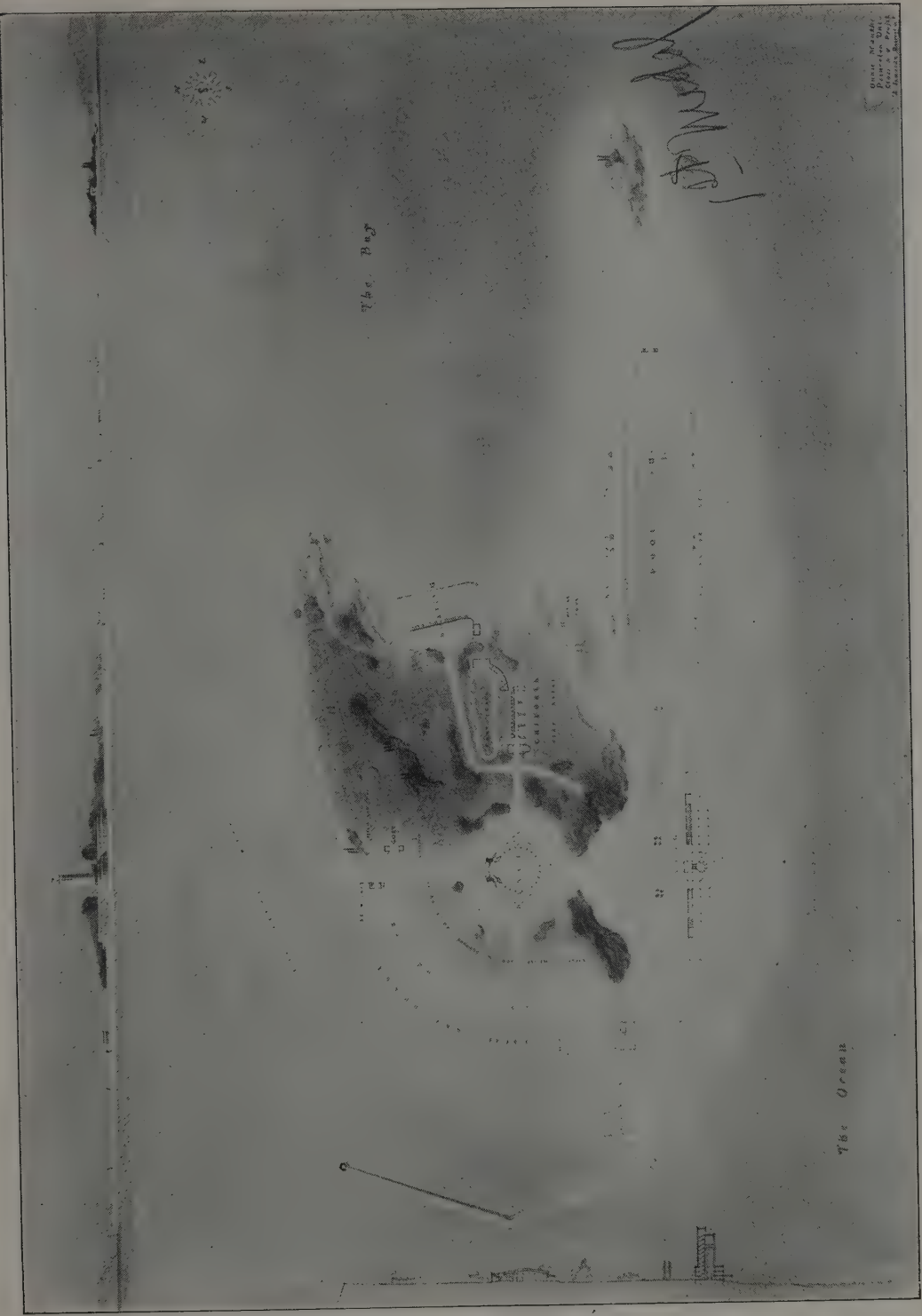
Award and Second Medal—H. Tonsager, Armour Institute of Technology



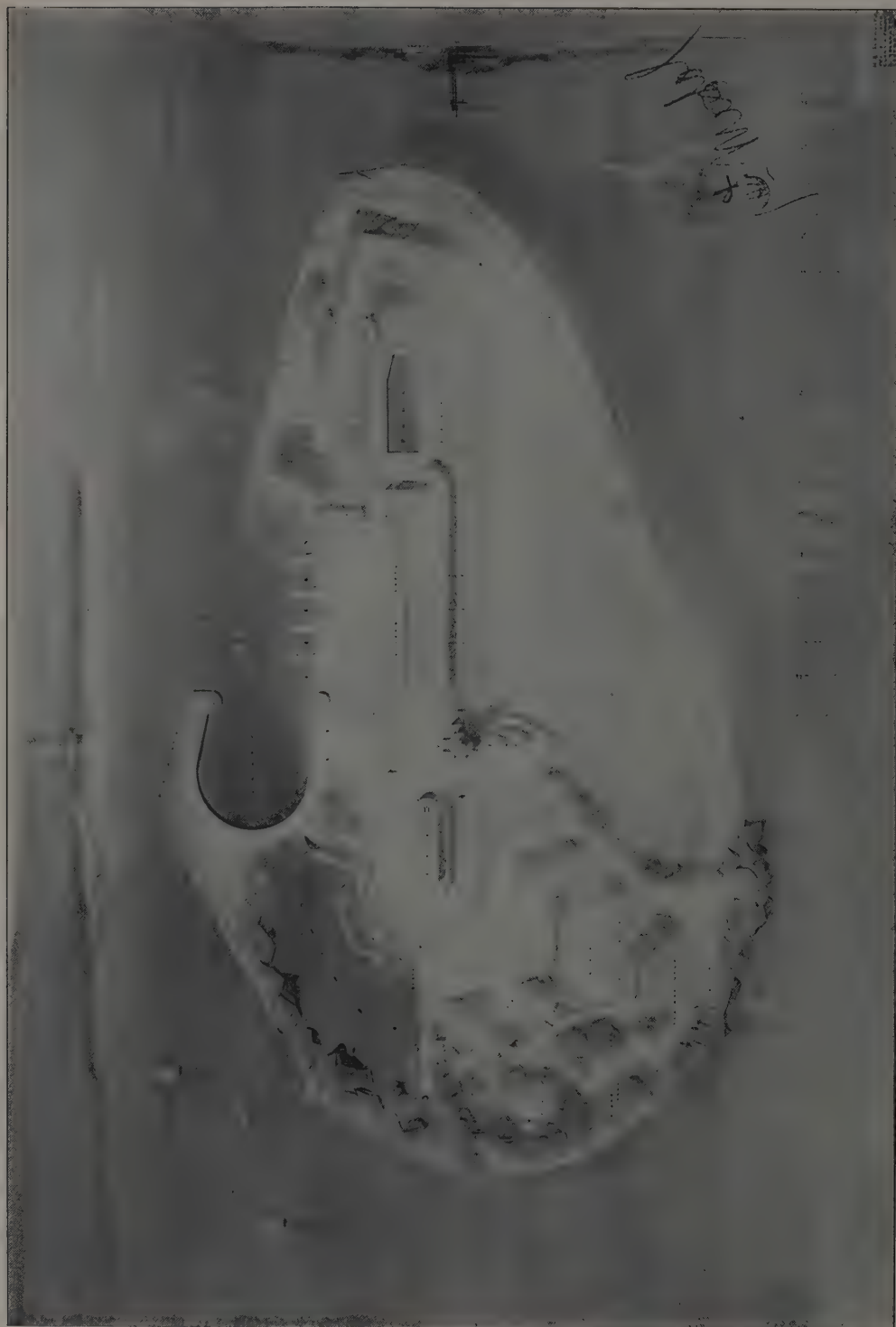
Award and Second Medal—R. O. Deeter, University of Illinois
ILLUMINATING ENGINEERING SOCIETY PRIZE—"A GREAT HALL FOR THE
ELECTRICAL BUILDING AT THE WORLD'S FAIR"



First Medal—B. J. Harrison, Jr., Yale University
CLASS "A" V PROJET—"A SEASIDE RECREATION CENTER"



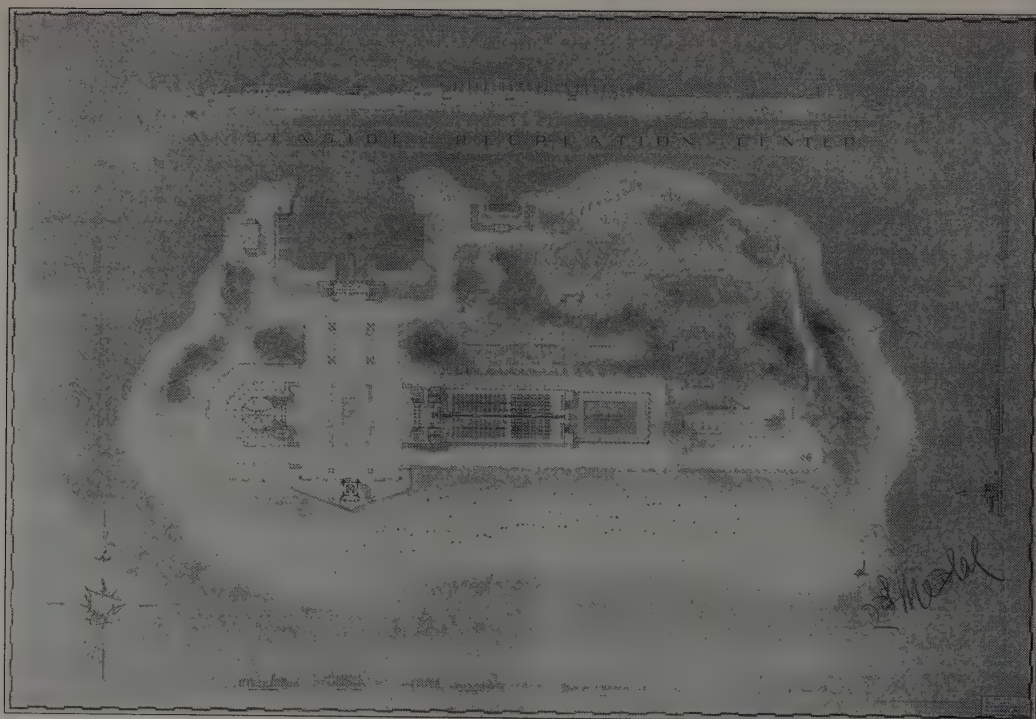
First Medal—O. Mankki, Princeton University
CLASS "A" V PROJ—"A SEASIDE RECREATION CENTER"



First Medal.—W. N. Horowitz, University of Illinois
CLASS "A" V PROJET—"A SEASIDE RECREATION CENTER"



First Medal—J. K. Heyl, Harvard University
CLASS "A" V PROJET—"A SEASIDE RECREATION CENTER"



Second Medal—H. P. Conaway, Yale University



Second Medal—J. E. Trudeau, Princeton University
CLASS "A" V PROJET—"A SEASIDE RECREATION CENTER"



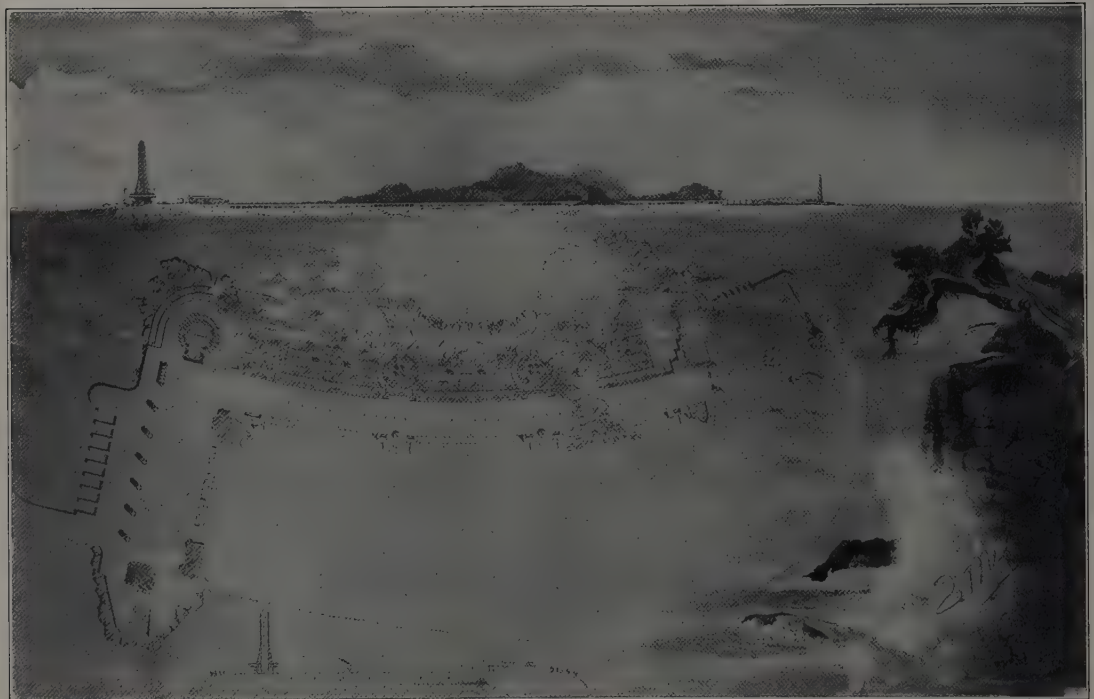
Second Medal—N. Kertzman, "T" Square Club of Philadelphia



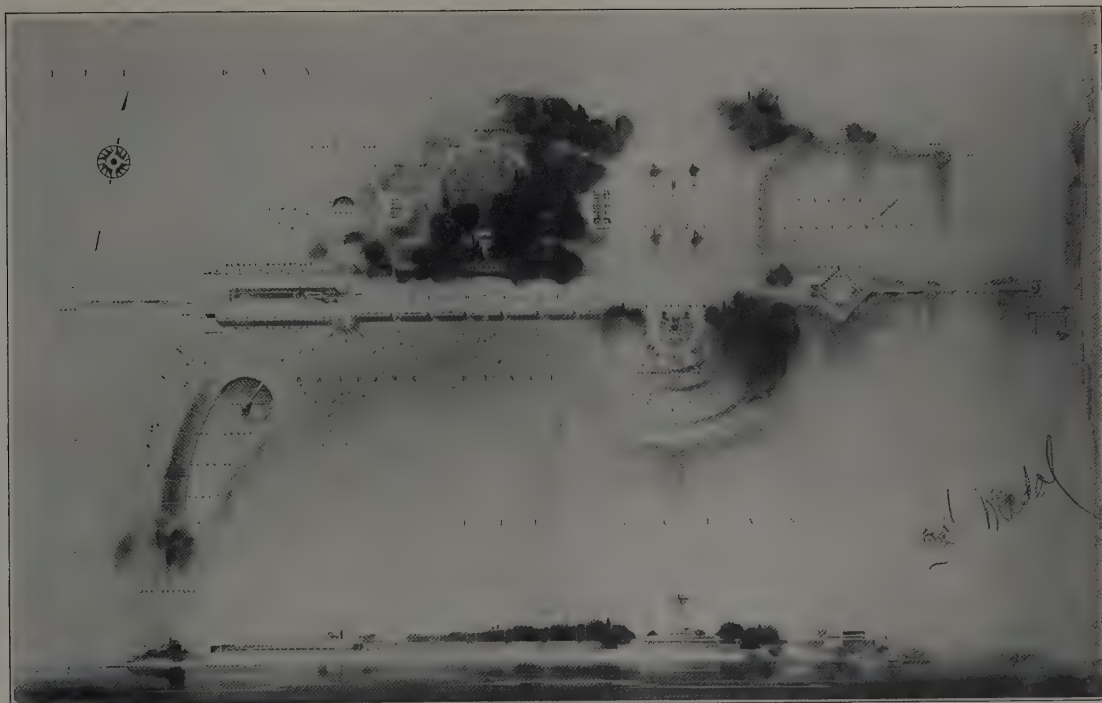
Second Medal—R. J. Biondi, University of Illinois
CLASS "A" V PROJ—"A SEASIDE RECREATION CENTER"



Second Medal—M. Sherman, University of Pennsylvania



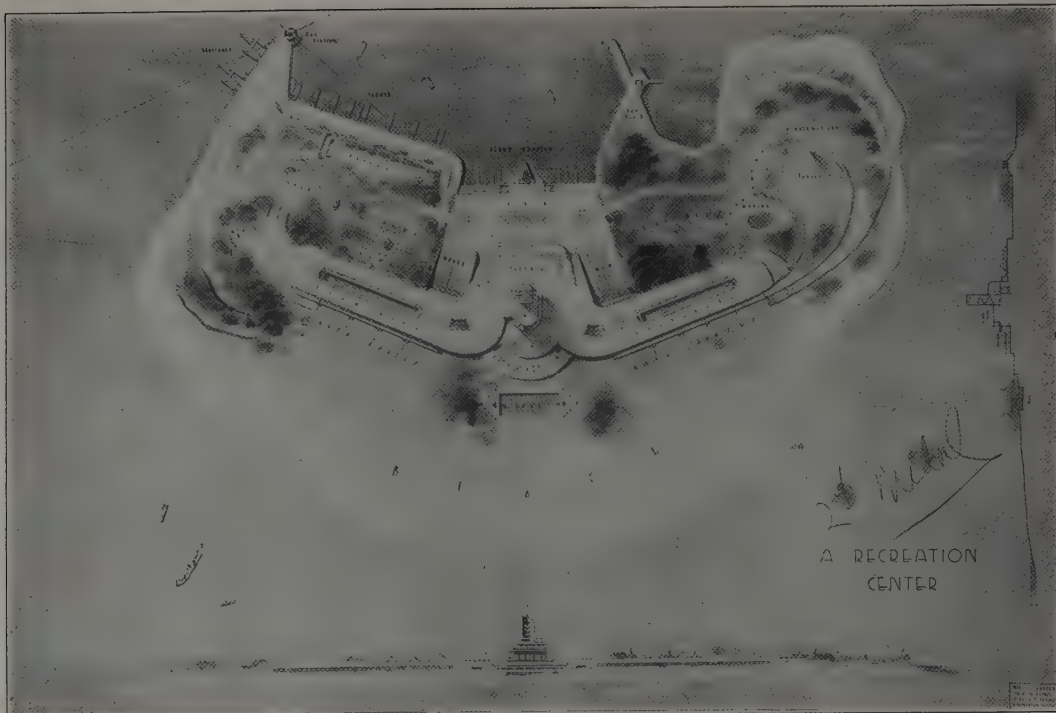
Second Medal—V. F. Duckett, Catholic University of America
CLASS "A" V PROJ—"A SEASIDE RECREATION CENTER"



Second Medal—L. W. Smith, Princeton University



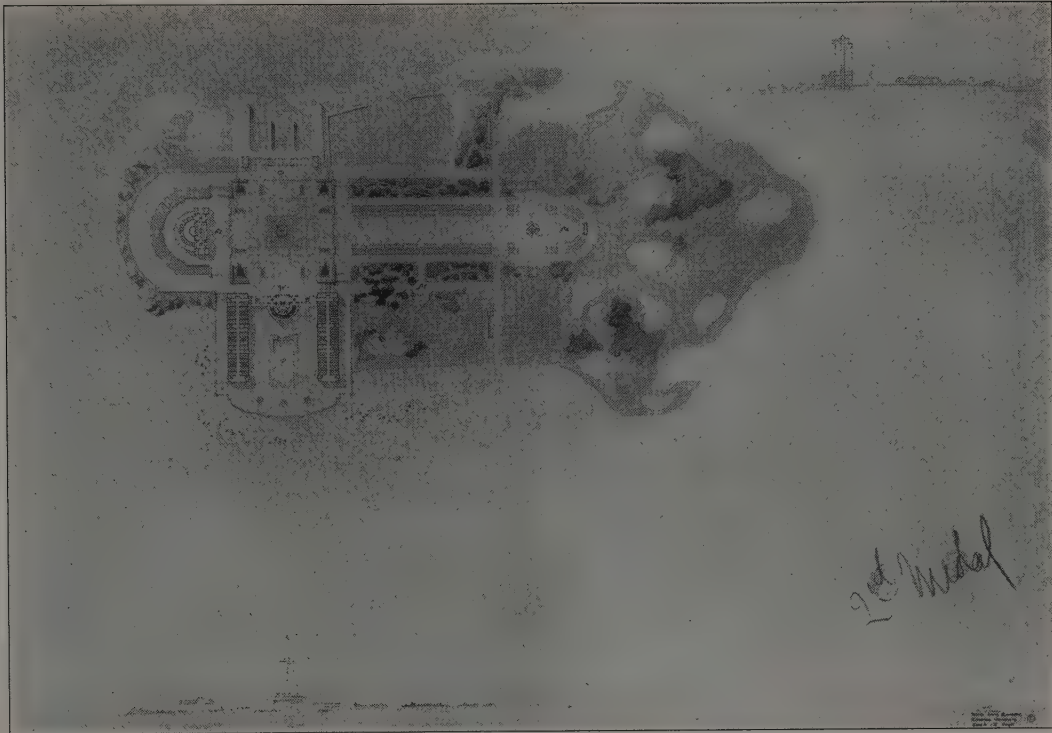
Second Medal—N. Juran, Massachusetts Institute of Technology
CLASS "A" V PROJET—"A SEASIDE RECREATION CENTER"



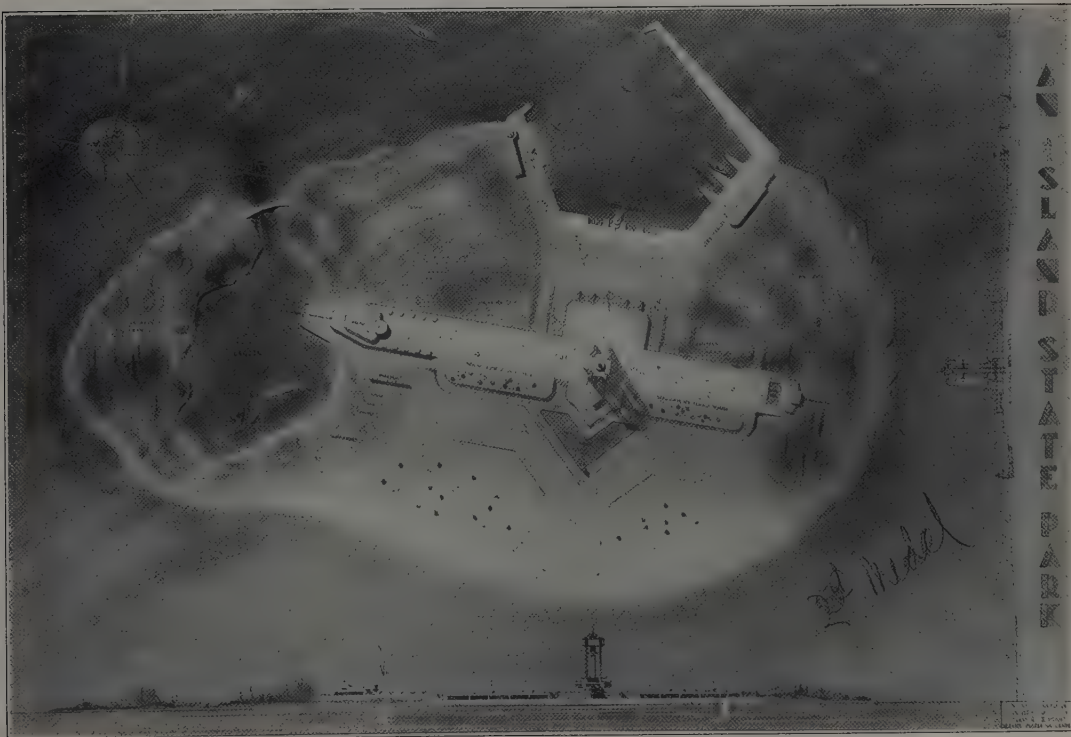
Second Medal—M. Greenberg, University of Illinois



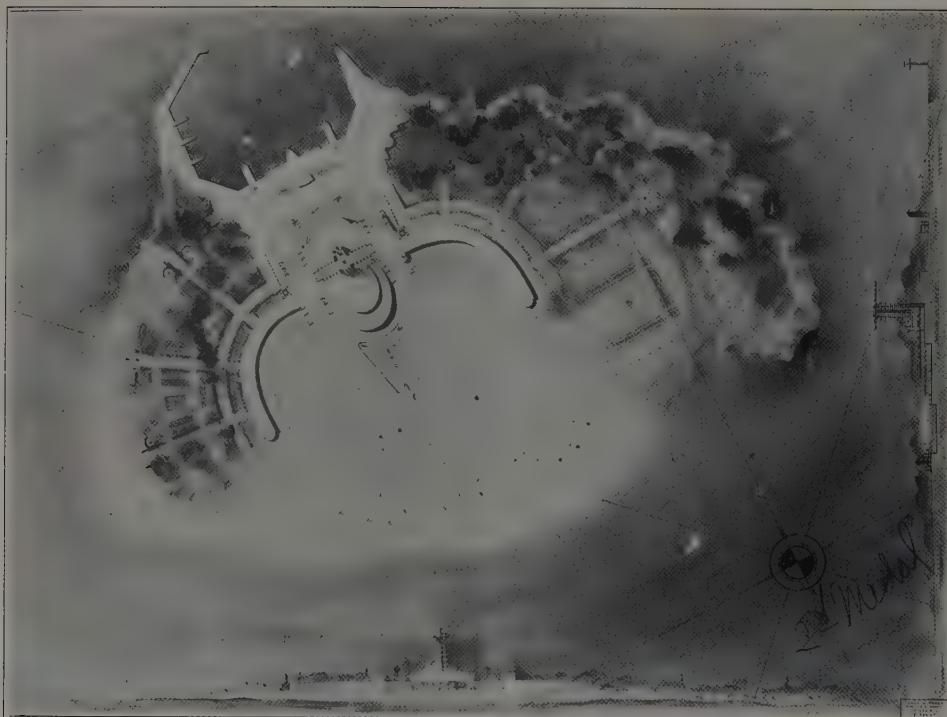
Second Medal—A. Waldorf, New York University
CLASS "A" V PROJET—"A SEASIDE RECREATION CENTER"



Second Medal—J. I. Raymond, Columbia University



Second Medal—W. Connell, Jr., University of Illinois
CLASS "A" V PROJET—"A SEASIDE RECREATION CENTER"



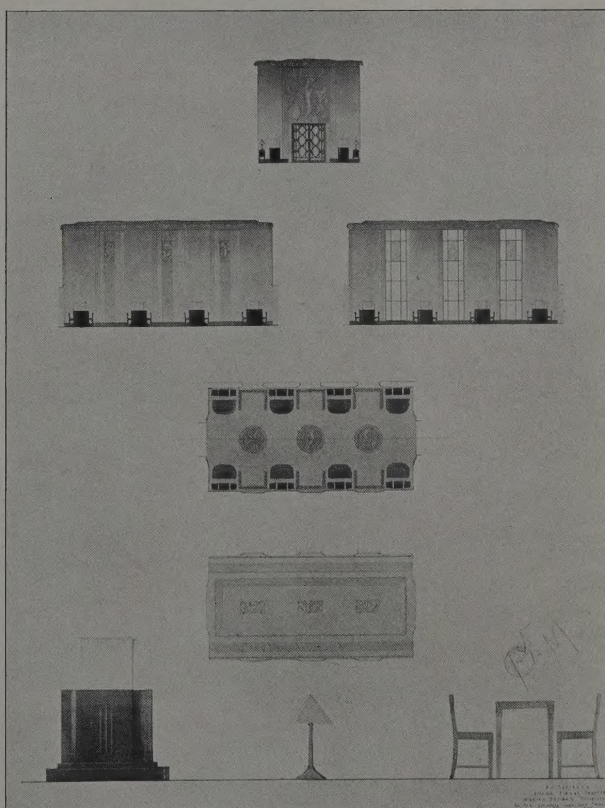
Second Medal—J. A. Wares, University of Illinois



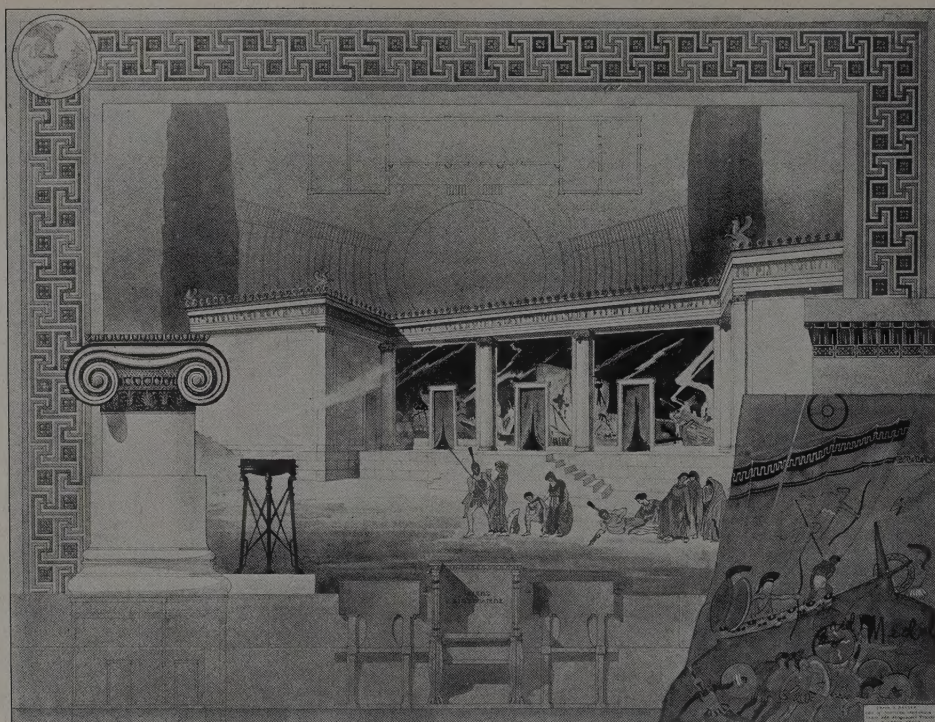
Second Medal—J. Zeedick, Carnegie Institute of Technology
CLASS "A" V PROJET—"A SEASIDE RECREATION CENTER"



Second Medal—R. E. Collins, Catholic University of America
CLASS "A" V PROJET—"A SEASIDE RECREATION CENTER"



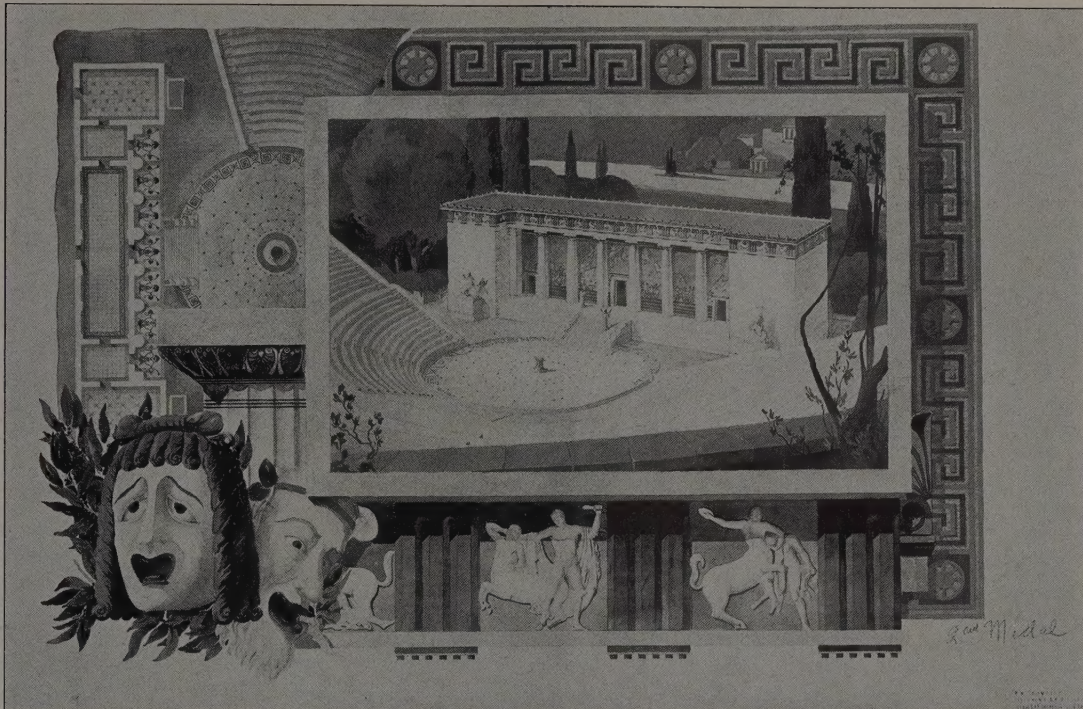
First Mention—N. J. Sapienza, Atelier Hirons-Prentice
INTERIOR DESIGN V—"EXHIBITION ROOM FOR EUROPEAN JEWELERS, CHICAGO EXPOSITION, 1933"



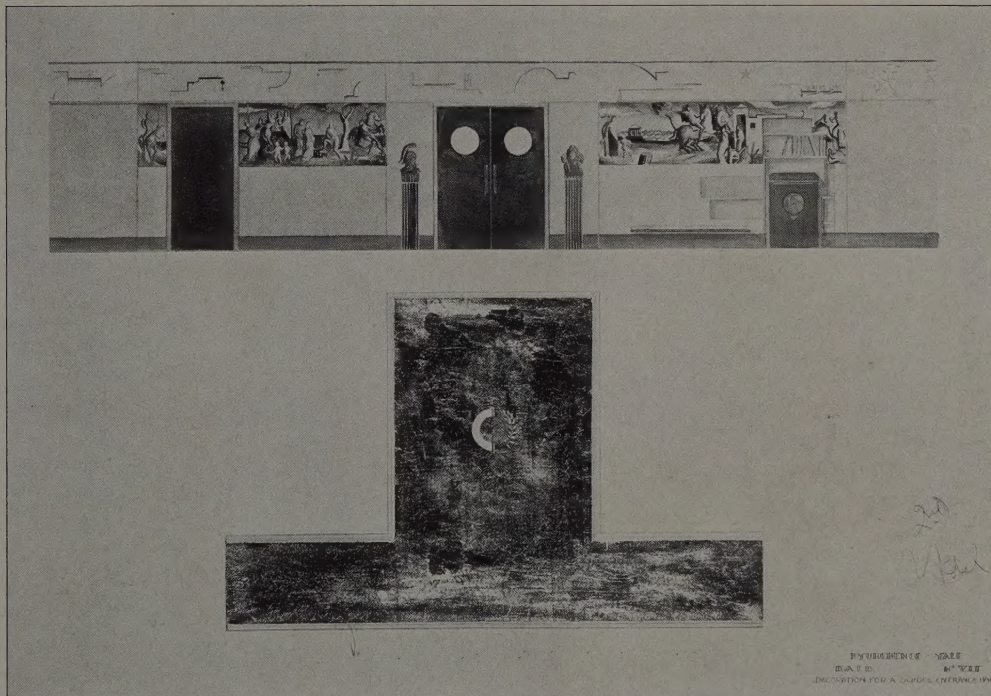
Second Medal—F. V. Baxter, University of Southern California



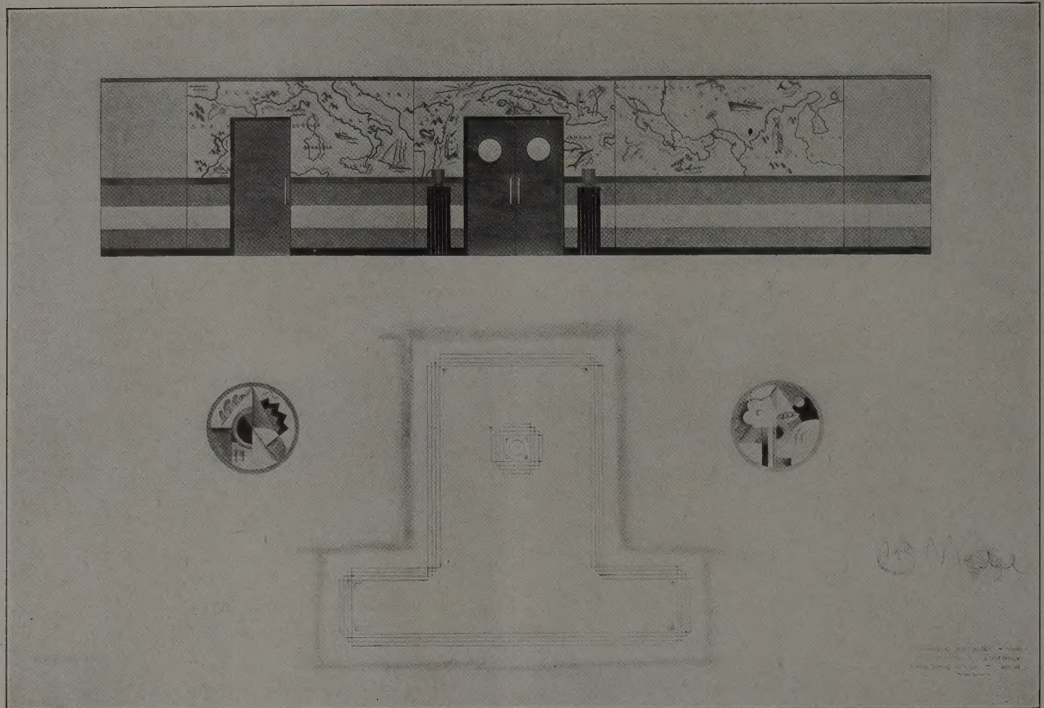
Second Medal—L. W. Smith, Princeton University
CLASS "A" & "B" ARCHAEOLOGY V PROJET—"A GREEK STAGE"



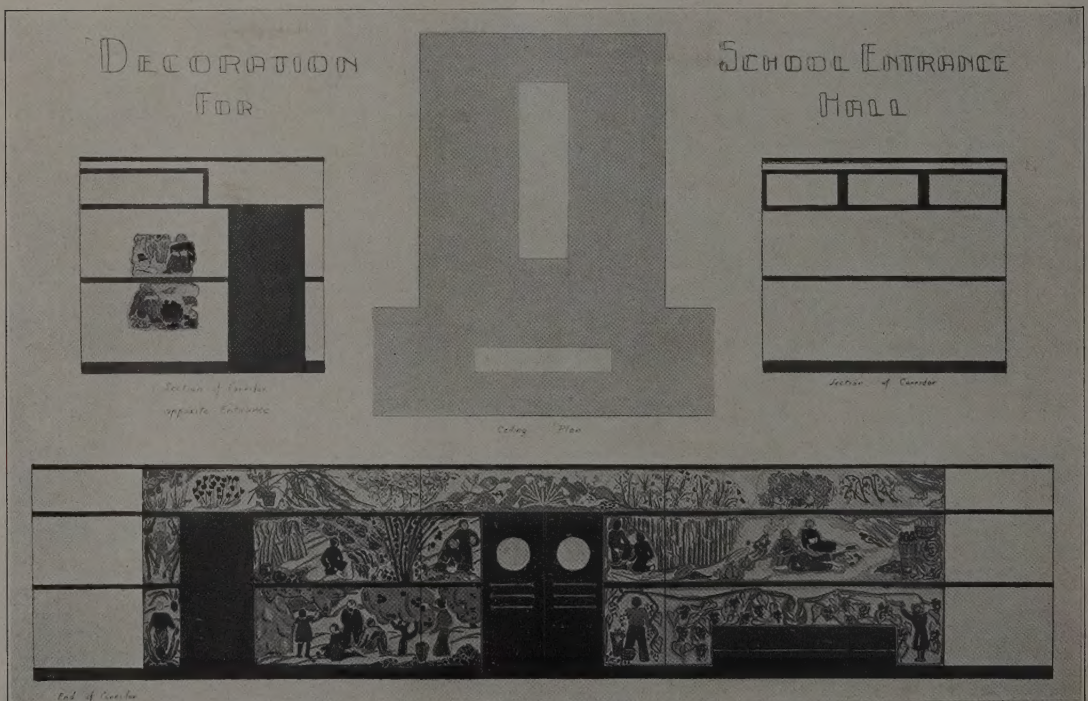
Second Medal—D. W. Thompson, Oklahoma Agricultural & Mechanical College
CLASS "A" & "B" ARCHAEOLOGY V PROJCT—"A GREEK STAGE"



Second Medal—B. Yurchenco, Yale University
DEPARTMENT OF MURAL PAINTING, PROGRAM VII—"DECORATION FOR A SCHOOL ENTRANCE HALL"



Second Medal—E. E. Sponsler, Yale University



Second Medal—D. C. Louis, New York University

DEPARTMENT OF MURAL PAINTING, PROGRAM VII—"DECORATION FOR A SCHOOL ENTRANCE HALL"